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# Dancing Queen

Words & Music by Benny Andersson, Björn Ulvaeus & Stig Anderson

## Rhythmically

1 bar count in:

A

D/A

A

E/A

F#m B D

hav - ing the time - of - your life, oh see that girl

Bm7 A E/A D/A

watch that scene dig - gin' the danc - ing queen.

A D/A A D/A A

Fri - day night and the lights are low

D/A A F#m

look - ing out - for a place to go oh

E                    A/E                    E                    A/E                    E F#m

where they play the right mus - ic get - ting in the swing you come to look for a King—

E F#m                    A                    D/A

An - y - bo - dy could be that guy—  
You're a teas - er you turn 'em on—

A                    F#m                    E                    A/E

night is young and the mus - ic's high with a bit of rock mus - ic  
leave 'em burn - ing and then you're gone look - ing out for a - no - ther

E A/E E F#m E F#m  
 ev - ry - thing is fine } You're in the mood for a dance\_ and when\_ you  
 a - ny one will do }

The musical score consists of three staves. The top staff is for the voice, starting with an E major chord. The lyrics 'ev - ry - thing is fine' are followed by a brace and 'a - ny one will do'. The lyrics 'You're in the mood for a dance' are on the next line, followed by 'and when\_ you'. The middle staff is for the piano, showing chords E, A/E, E F#m, and E F#m. The bottom staff is also for the piano, showing a bass line. The key signature is E major (no sharps or flats), and the time signature is common time.

Bm<sup>7</sup> E<sup>7</sup> A

get the chance you are the dan - cing queen

Piano accompaniment with chords Bm<sup>7</sup>, E<sup>7</sup>, and A.


  
**A** **D/A** **A** **E/F<sup>#</sup>**
  
 dan - ing\_ queen\_ feel the\_ beat\_ from the tam - bour - ine

D/F# A/E E C# *To Coda*

you can dance — you can jive —

F#m B7/D# D

hav - ing\_ the time of\_ your life\_ oh, see that\_ girl\_

Bm7 A D/A

watch that\_ scene\_ dig - gin' the dan - cing\_ queen\_

A E/A D/A A D/A A D/A

*D. ~~Sal~~ Coda*

⊖ CODA

hav - ing\_ the time of\_ your life\_ oh,\_\_\_\_\_ see that girl\_

A musical score for a vocal and piano piece. The vocal line is in soprano C major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The vocal part starts with a rest, followed by 'dig - gin' the dan - cing queen.' The piano part features eighth-note chords and a bass line. The vocal line has a melodic line with eighth-note patterns. The piano part ends with a forte eighth-note chord.

Music score for the first section of the piece. The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The key signature is A major (no sharps or flats). The first section starts with a D/A section (indicated by 'D/A' above the staff), followed by an A section (indicated by 'A' above the staff), then an E/A section (indicated by 'E/A' above the staff), and finally a D/A section (indicated by 'D/A' above the staff). The score concludes with the instruction 'Repeat and fade'.

# Mamma Mia

Words & Music by Benny Andersson, Björn Ulvaeus & Stig Anderson

**Moderate steady four**

1 bar count in:

The musical score consists of three staves of music. The top two staves are for a treble clef instrument, likely a keyboard, and the bottom staff is for a bass clef instrument, likely a double bass or cello. The music is in 4/4 time with a key signature of one sharp (F#). The first two staves begin with a series of eighth-note chords. The bass staff begins with eighth-note chords and then transitions to a rhythmic pattern of eighth and sixteenth notes. The lyrics "I've been cheat - ed by you since I don't know when" are written below the bass staff, corresponding to the chords D, A/D, D, A/D, and G. The score concludes with a series of eighth-note chords for the treble staves and eighth-note chords for the bass staff.

D            A/D            D            A/D            G

G D A

one more look and I for - get ev - ry - thing oh, oh

D G C G

Mam - ma mi - a here I go a - gain, — my, my, how —

D

— can I re - sist you? Mam - ma mi - a does it show a - gain, —

G C G D

my, my, just — how much I've missed you Yes, I've been bro -

A/C# Bm D/A

- ken - heart - ed blue since the day we part - ed,

G C G Em D/F# A D  
 why, why, did I ev - er let you go Mam - ma mi - a,  


Bm G C G Em D/F# A

now I real - ly know,— my, my, I \_\_\_\_\_ could ne - ver let you go.—

The musical score consists of two staves. The top staff is for the voice, starting in B major (Bm) and transitioning through G, C, G, Em, D/F#, and A. The lyrics "now I real - ly know,— my, my, I \_\_\_\_\_ could ne - ver let you go.—" are written below the notes. The bottom staff is for the piano, showing harmonic changes and bassline. The score is in common time.

D                    A/D                    D                    A/D                    G

I've been an-gry and sad— a-bout things that you do—

D                    A/D                    D                    A/D                    G

I can't count all the times— that I've told you we're through—

D                    Daug

and when you go—

D                    Daug

will you slam the door? I think you know— that you won't be a-way—

G A G D

— too long, — you know that I'm not that strong, — just one

A G D A

look and I can hear a bell ring, — one more look and I for - get ev - ry thing, —

§ D

— oh, — oh. — Mam - ma mi - a, here I go a - gain. —

G C G D

my, my, how can I re - sist you? Mam - ma mi - a,

G C G

does it show a - gain, my, my, just how much I've missed you?

D A/C# Bm A

Yes, I've been bro - ken - heart - ed blue since the day -

G C G Em D/F# A To Coda ⊖

— we part - ed why, why, did — I ev - er let you go? —

D G C G

Mam - ma mi - a ev - en if I say - bye - bye, leave -

D

— me now or nev - er Mam - ma mi - a it's a game we play—

G C G

D. *al Coda*

CODA

D

bye - bye does - n't mean for e - ver

Mam - ma mi - a

Bm

G C G

Em<sup>7</sup>

D/F#

A

now I real - ly know— my, my, I— could ne - ver let you go.—

Repeat and fade

D

Daug

D

Daug

D

# Money, Money, Money

Words & Music by Benny Andersson & Björn Ulvaeus

**Moderately**

1 bar count in:

The musical score consists of four staves of music. The first staff is a treble clef staff with a 4/4 time signature, starting with a dynamic of *f*. The second staff is a bass clef staff with a 4/4 time signature. The third staff is a treble clef staff with a 4/4 time signature, starting with a dynamic of *mp*. The fourth staff is a bass clef staff with a 4/4 time signature. The lyrics are as follows:

5 Am  
I work all night, I work all day to

8 E/G# E<sup>7</sup> Am  
pay the bills I have to pay. Ain't it sad, and

11 E/G# E<sup>7(b9)</sup>  
still there ne- ver seems to be a sing - le pen - ny left for me, that's too bad.

14 Am E/A Am B<sup>b</sup>/F F

rall.  
18 Dm D<sup>#</sup>dim

weal - thy man — I would - n't have to work at all, I'd fool a - round and have a ball. —

dim.

a tempo  
21 E<sup>7</sup> NC

Ped.

24 Am B<sup>7</sup> E<sup>7</sup> Am

Mon - ey, mon - ey, mon - ey, must be fun - ny in a rich man's world. —

27

Mon - ey, mon - ey, mon - ey  
al - ways sun - ny

30

E7  
Am  
Dm  
E7  
in a rich man's world.  
A - ha

34

A  
Dm  
F7  
E7  
Am  
Dm  
E7aug  
all the things I could do  
if I had a lit - tle mon - ey,  
it's a rich man's world.

38

Am  
F7  
Dm  
E7aug  
Am  
It's a rich man's world.

41

Am

A man like that is hard to find, but

44 E/G<sup>#</sup>

E<sup>7</sup> Am

I can't get him off my mind.— Ain't it sad.— And

47 E/G<sup>#</sup>

E<sup>7(b9)</sup>

if he hap - pens to be free I bet he would - n't fan - cy me,— that's too bad.—

mp

50 Am

E/A Am B<sup>b</sup>/F F

I must leave,— I'll have to go— to Las Ve - gas or

38

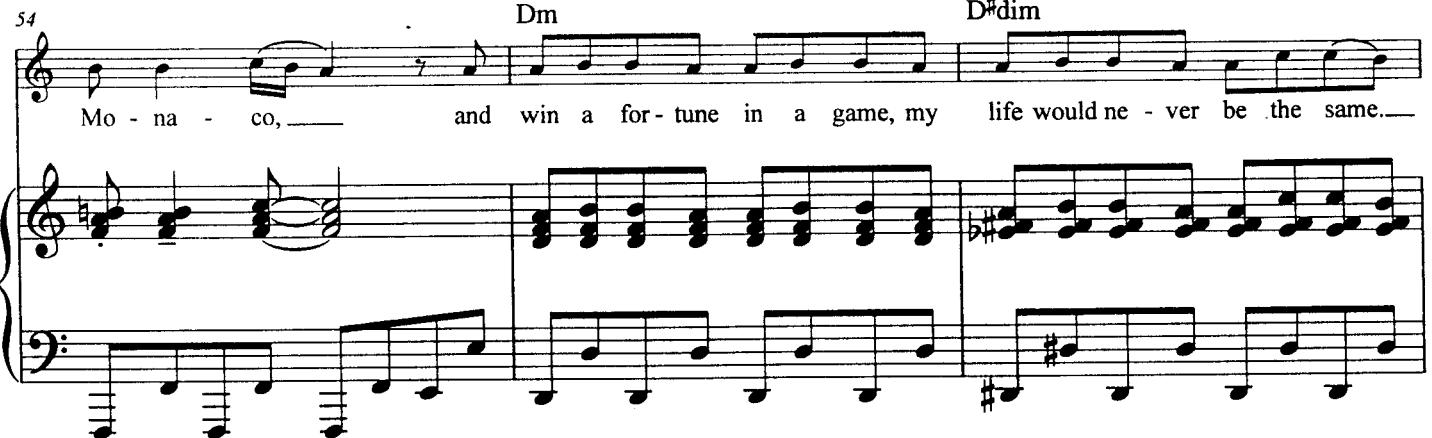
poco rall.

D<sup>#</sup>dim

54

Dm

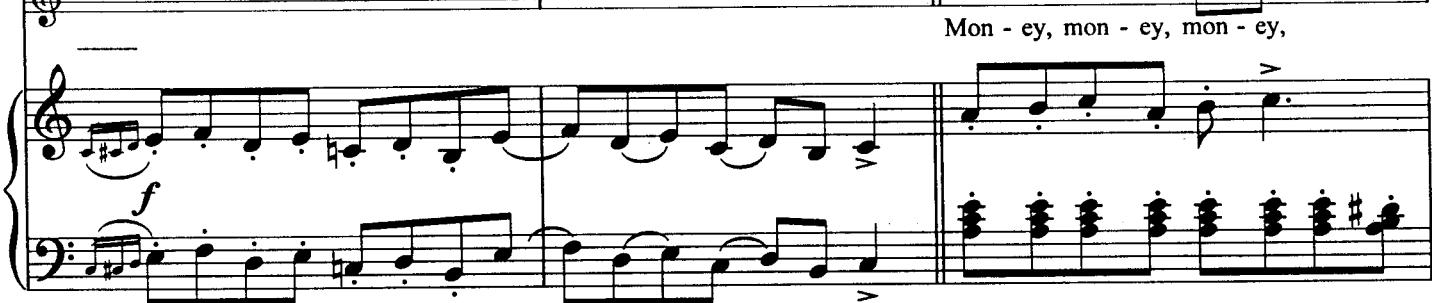
Mo - na - co, — and win a for - tune in a game, my life would ne - ver be the same. —



57 a tempo

Am

Mon - ey, mon - ey, mon - ey,



60 B<sup>7</sup>

E<sup>7</sup>

Am

must be fun - ny

in a rich man's

world. —



63

B<sup>7</sup>

E<sup>7</sup>

Am

Mon - ey, mon - ey, mon - ey

al - ways sun - ny

in a rich man's world. —



66

Dm E<sup>7</sup>

A - ha \_\_\_\_\_

69 A Dm F<sup>7</sup> E<sup>7</sup> Am Dm E<sup>7</sup>aug

all the things I could do — if I had a lit - tle mon - ey, it's a rich man's world —

73 Am F<sup>7</sup> B<sup>b</sup>m

Mon - ey, mon - ey, mon - ey,

76 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>m

must be fun - ny in a rich man's world —

79

*C<sup>7</sup>*

Mon - ey, mon - ey, mon - ey      al - ways sun - ny      in a rich man's world -

*F<sup>7</sup>*

*B<sup>b</sup>m*

82

*E<sup>b</sup>m*

A - ha \_\_\_\_\_

*F<sup>7</sup>*

*B<sup>b</sup>7*

*E<sup>b</sup>m*

all the things I could do -

86

*G<sup>b</sup>7*   *F<sup>7</sup>*   *B<sup>b</sup>m*

— if I had a lit - tle mon - ey,

*E<sup>b</sup>m*

*F<sup>7</sup>aug*

it's a rich man's world -

89

*B<sup>b</sup>m*

—

*G<sup>b</sup>7*

—

*E<sup>b</sup>m*   *F<sup>7</sup>aug*   *B<sup>b</sup>m*

It's a rich man's world -

# The Winner Takes It All

Words & Music by Benny Andersson & Björn Ulvaeus

**Steadily**

1 bar count in:

G<sup>b</sup>

B<sup>b7</sup>/D

E<sup>b</sup>m

A musical score for a piano or keyboard. The score consists of three staves: treble, bass, and a lower staff. The key signature is G major (one sharp). The tempo is marked 'Steadily'. The first measure starts with a rest. The second measure begins with a piano dynamic (mf). The third measure starts with a forte dynamic. The fourth measure ends with a piano dynamic. The bass staff has a continuous eighth-note pattern. The lower staff has a continuous eighth-note pattern.

E<sup>b</sup>/G

A<sup>b</sup>m

D<sup>b</sup>

A musical score for a piano or keyboard. The score consists of three staves: treble, bass, and a lower staff. The key signature is G major (one sharp). The first measure starts with a rest. The second measure begins with a piano dynamic. The third measure starts with a forte dynamic. The fourth measure ends with a piano dynamic. The bass staff has a continuous eighth-note pattern. The lower staff has a continuous eighth-note pattern.

G<sup>b</sup>

B<sup>b</sup>/D

A musical score for a piano or keyboard. The score consists of three staves: treble, bass, and a lower staff. The key signature is G major (one sharp). The first measure starts with a rest. The second measure begins with a piano dynamic. The third measure starts with a forte dynamic. The fourth measure ends with a piano dynamic. The bass staff has a continuous eighth-note pattern. The lower staff has a continuous eighth-note pattern.

Music score for piano, 4 measures:

- Measure 1: Treble clef, B-flat key signature. Chord: E<sup>b</sup>m. Notes: B<sup>b</sup>, G, E<sup>b</sup>, B<sup>b</sup>, G, E<sup>b</sup>.
- Measure 2: Treble clef, B-flat key signature. Chord: E<sup>b</sup>/G. Notes: B<sup>b</sup>, G, E<sup>b</sup>, B<sup>b</sup>, G, E<sup>b</sup>.
- Measure 3: Treble clef, B-flat key signature. Chord: A<sup>b</sup>m. Notes: A<sup>b</sup>, C, E<sup>b</sup>, A<sup>b</sup>, C, E<sup>b</sup>.
- Measure 4: Treble clef, B-flat key signature. Chord: E<sup>b</sup>/G. Notes: B<sup>b</sup>, G, E<sup>b</sup>, B<sup>b</sup>, G, E<sup>b</sup>.

D<sup>b</sup> G<sup>b</sup>

I don't wan - na talk

*mp*

**D<sup>b</sup>/F**

a - bout things we've gone through, though it's hurt - ing

G $\flat$  D $\flat$ /F

cards and that's what you've done too, no - thing more to

mf

G<sup>b</sup>
B<sup>b</sup>/D
E<sup>b</sup>m
  
all,
the los - er stand - ing small

be - side the vic - to - ry, \_\_\_\_\_ that's her des - ti - ny.

G<sup>b</sup>D<sup>b</sup>/F

I was in your arms

think - ing I be - longed there,

f

A<sup>b</sup>m/E<sup>b</sup>D<sup>b</sup>

I fi - gured it made sense,

build - ing me a fence,

G<sup>b</sup>D<sup>b</sup>/F

build - ing me a home,

think - ing I'd be strong there,

A<sup>b</sup>m/E<sup>b</sup>D<sup>b</sup>

but I was a fool,

play - ing by the rules.

The gods may throw a dice,  
their minds as cold as ice,

G<sup>b</sup>D<sup>b</sup>/F

But tell me does she kiss like I used to kiss you,

A<sup>b</sup>m/E<sup>b</sup>D<sup>b</sup>

Does it feel the same when she calls your name?

D<sup>b</sup>/F

Some - where deep in side, you must know I miss you,

A<sup>b</sup>m/E<sup>b</sup>D<sup>b</sup>

but what can I say, rules must be o - beyed.

cresc.

The jud - ges will de - cide  
 the likes of me a - bide,  
  
 f

spec - ta - tors of the show, \_\_\_\_\_ al - ways stay - ing low. \_\_\_\_\_

E<sup>b</sup>/G      A<sup>b</sup>m      D<sup>b</sup>

a big thing or a small \_\_\_\_\_      the win - ner takes it all.

G<sup>b</sup>

I don't wan - na talk if it makes you

mp

D<sup>b</sup>/FA<sup>b</sup>m

feel sad,

and I un - der stand

you've come to shake my

D<sup>b</sup>G<sup>b</sup>

hand.

I a - po - lo - gize

if it makes you

D<sup>b</sup>/FA<sup>b</sup>m

feel bad

see - ing me so tense,

no self - con - fi -

D<sup>b</sup> G<sup>b</sup> B<sup>b</sup>/D

- dence. The win - ner takes it all. —

cresc. f

E<sup>b</sup>m E<sup>b7</sup>/G A<sup>b</sup>m D<sup>b</sup>

The win - ner takes it all. —

G<sup>b</sup> B<sup>b7</sup>/D E<sup>b</sup>m

E<sup>b7</sup>/G A<sup>b</sup>m D<sup>b7</sup> Repeat and fade

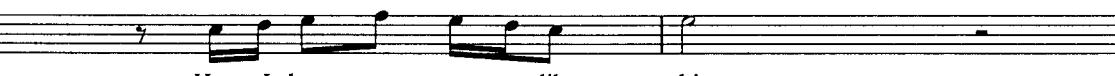
# Chiquitita

Words & Music by Benny Andersson & Björn Ulvaeus

Moderately

The musical score for 'Chiquitita' is presented in four staves. The top staff is for the piano (treble and bass staves) and the guitar (bass staff). The lyrics are integrated into the music, appearing above the piano staves. The score includes time signature changes (4/4, 2/4, 3/4) and key changes (A major, D/A, E major, D major). The lyrics are:

Chi - qui - ti - ta tell me what's  
wrong, you're en - chained by  
your own sor - row in your



How I hate to see you like this

A C<sup>#</sup>m C<sup>#</sup>madd<sup>9</sup>

there is no way you can deny it\_\_\_\_

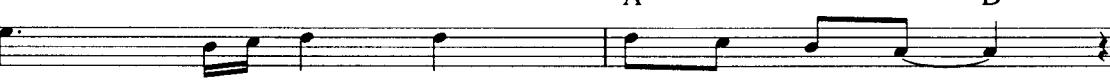
Music score for piano, two staves. The top staff is in C<sup>#</sup>m, C<sup>#</sup>madd<sup>9</sup>, E, and D. The bottom staff is in C<sup>#</sup>m, C<sup>#</sup>madd<sup>9</sup>, E, and D. The score includes a bass line and a treble line with various note heads and rests.



A C<sup>#</sup>m

now I see you've bro - ken a fea - ther\_\_\_\_\_

E D  
I



hope we can patch it up to - ge - ther —

3 3 3 3

A

Chi - qui - ti - ta you and I know

D

how the heart aches come and they go and the scars they're leav - ing

A

you'll be dan - cin' once a - gain and the pain will end you will have no

E D E

time for griev - in' Chi - qui - ti - ta you and I cry

A

but the sun is still in the sky and shin - in' a - bove you —

let me hear — toy sing once

E D E A

more like you did be - fore sing a new song Chi - qui - ti - ta — Try once

*To ♂ Coda*

E D E A D/A

more like you did be - fore sing a new song Chi - qui - ti - ta —

A D/A A D/A

so the walls come tumb - lin' down

A

and your love's a blown out can - dle

E

all is

D

E

gone and it seems too hard to han - dle

A

D

A

D/A

Chi - qui - ti - ta tell me the truth

A

D

A musical score for a voice and piano. The vocal line (part A) consists of eighth-note patterns. The piano accompaniment (part D, Sal Coda) features eighth-note chords in the treble and bass staves. The vocal part includes lyrics: 'Chi - qui - ti - ta - you and I'.

**CODA**

E

fore sing a new song

A **rall.** E D E D

Chi - qui - ti - ta — try once more like you did be - fore sing a new song

The musical score consists of three staves. The top staff is for voice, starting with a treble clef, a key signature of two sharps, and a common time signature. The lyrics are: "Chi - qui - ti - ta — try once more like you did be - fore sing a new song". The middle staff is for piano, with a treble clef and a key signature of one sharp. The bottom staff is for piano, with a bass clef and a key signature of one sharp. The piano parts provide harmonic support, with the right hand playing chords and the left hand providing bass lines.

Tempo  
A

2/4

G major (F#)

Treble staff: Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest.

Bass staff: Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest.

D

Repeat and fade

gliss.

# Waterloo

Words & Music by Benny Andersson, Björn Ulvaeus & Stig Anderson

**Bright shuffle** (swung ♫)

1 bar count in:

D

Sheet music for the first line of the song. The key signature is D major (two sharps). The vocal line starts with a single note followed by a bar of eighth-note chords. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The vocal line continues with eighth-note chords. The lyrics are: "My, my".

E/D

A/C<sup>#</sup>

G/B

A

at

at Wa - ter - loo

Na - po - leon

A/C<sup>#</sup>

G/B

A

did - sur - ren - der.

Oh yeah, —

Sheet music for the second line of the song. The vocal line starts with eighth-note chords. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The vocal line continues with eighth-note chords. The lyrics are: "at Wa - ter - loo Na - po - leon did - sur - ren - der. Oh yeah, —".

D

E/D

A/C<sup>#</sup>

G/B

D/A

A

and I have met my des - ti - ny in quite a sim - ilar way, —

Sheet music for the third line of the song. The vocal line starts with eighth-note chords. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The vocal line continues with eighth-note chords. The lyrics are: "and I have met my des - ti - ny in quite a sim - ilar way, —".

Bm

The his - to - ry book - on the shelf, — is al -

E/G<sup>#</sup> A G D/F<sup>#</sup> A/E D

- ways re - peat - ing it - self. — Wa - ter - loo — L

G A

— was de - feat - ed you won - the war. — Wa - ter - loo, pro -

D A D

- mise to love you for ev - er - more. — Wa - ter - loo, could -

D

- nal - ly fac - ing my Wa - ter - loo.

My, my, I tried to hold you back but you were strong

A D E/D A/C# G/B  
 - ger Oh yeah, and now it seems my on - ly chance is giv -  
 (piano chords)

D/A A Bm  
 - ing up the fight. And how could I ev - er re - fuse?  
 (piano chords)

E/G# A G D/F# A/E  
 I feel like I win when I lose. Wa -  
 (piano chords)

D G A  
 - ter - loo I was de -feat - ed you won - the war. Wa -  
 (piano chords)

D

A

- ter loo, pro - mise to love—you for ev - er-more. Wa -

D

G

A

- ter - loo, could - n't es - cape—if I want - ed to. Wa -

D

- ter - loo, know - ing my fate—is to be—with you. Wa—wa wa wa wa wa

A

D

- ter - loo, fi - nal - ly fac - ing my Wa - ter - loo. So how—

Bm E/G# A

— could I ev - er re - fuse?— I feel like I win when I lose— Wa -

D G

- ter - loo I was de -feat - ed you won the war. Wa -

A D A

- ter - loo, pro - mise to love you for ev - er - more. Wa -

D G

- ter - loo, could - n't es - cape if I want - ed to. Wa -

A D

- ter - loo, Know - ing my fate is to be with you. Wa wa wa wa wa -

A D

- ter - loo, fi - nal - ly fac - ing my Wa - ter - loo. Wa wa wa - wa wa -

A D

- ter - loo, know - ing my fate is to be with you. Wa -

A

*Repeat and fade*

wa wa wa Wa - ter - loo, fi - nal - ly fac - ing my Wa -